

THE MUSICAL WORLD.

1843.

No. 10.

PUBLISHED EVERY THURSDAY, AT NOON.
PRICE THREEPENCE;—STAMPED FOURPENCE.

VOL. XVIII.

THURSDAY, MARCH 9.

WHOEVER wakes on one of these fine crisp mornings, within the precincts of this labyrinth of public and private places bearing the family name of London, provided it be after the lactean hour—

"When maidens from their shining pails
Dispense the pearly fluid at our doors,
Cream of a milk that never knew the cow ;"

Whoever so wakes, and doffs his nightcap, if the ears of his fancy be not duller than a hard bolster, which receives no impression and affords no comfort, most assuredly will immediately discover, by the bustle in the house, the stir in the atmosphere, the loud talking of the pavement, and the whispered jar of the windows, as they nod and wink to their opposite cousins, that there is "something in the wind,"—that some unusual matter is in progress or preparation,—that the world is no longer standing still, too frost-stiffened even to shiver, by the dingy and sparkless hearth of snow-bearded winter: and, if the location of the up-rising sleeper happen to be situated between those long stretching verges, Regent-street and Russell-square, he will at once be relieved of all doubt or surmise as to the cause of the aforesaid symptoms, and the effect they portend; for a thousand wires and fiddle-strings, roused from their chill dormancy, may be heard on every hand, creaking up to concert-pitch, and half as many long-entranced pipes and trumpets, receiving once again into their nostrils the breath of life, proclaim to the brick universe, from its chimney-pots to its area-steps, that the "season" is dawning;—not any of those Seasons that belong to Mr. Thomson, nor of those appertaining to Herr Haydn, nor those painted-lady

progeny of Mynheer Rubens, nor yet those equivocal and uncertain creations called theatrical seasons, but that surpassing of all seasonable affairs—that solstice of all urban happiness—the unapproachable by others and undefinable by ourselves, superlative and exuberant, "London Season."

Yes, the brief joint empire of Art and Fashion is at hand,—of Art, who might go begging, but for her twin sovereign,—of Fashion, whose dull metal is transmuted to gold by the witchery of her sister queen. The echoes of the great Italian theatre (the grand audience-hall of the double autocracy) steal from behind the curtains of the boxes, and from under the benches of the pit; called forth by the magical baton of the musical Prospero, Signor Costa, they sally into the atmosphere of the vast arena, wondering at the vernal change, which paint and gilding, the dew and bloom of theatrical spring-time, have brought about; and pluming their filmy wings, meetly to float upon the breath of dulcet song. The pictorial divinities on the ceiling of the Hanover-square room wake up from their oft-disturbed slumber, shake off their cobweb winter cloaks, and look expectant welcome towards the orchestre, that womb whence mighty harmonies shall soon have birth. The euphonal sylphids of the ill-starred English Opera-house, frightened by the choral practice of Mr. Van Amburgh's lions, have taken refuge under the more pacific dominion of Mr. Webster, who has, we trust, sent the unmusical elfins of the little Haymarket temple to a course of part and sight singing, under some able and expeditious solfa-ist, in order that they may do fitter reverence to the lyric muse, who is, it seems, henceforth to share the honours of the place. The smaller concert

rooms throw wide their doors, to shew their capabilities. The picture galleries yawn open their vacuous dimensions, for the reception of living canvas; their twilight expands into day, as the mimic sunshine glides into them, a square yard or two at a time; and their echoes (for they have echoes, too) begin to exult in tones of vital colour. A hundred nameless homes of joy and entertainment, many to us unknown, and more than we care to become acquainted with, put forth their claims to notice, and contribute to the general stir. The very streets become exhibition rooms, and their wood pavement sounding-boards send up a polyphonic concert. Fog, and smoke, and double-soled boots, are forgotten superfluties,—Pleasure is on the threshold,—Promise, in large type, is on the walls,—the Carnival is proclaimed,—the SEASON commences.

The denizens of the metropolis need no elbow-jogging on this subject; but our happier rural readers may, perhaps, by reason of their unsophisticated natures and associations, be a little credulous of the matters we have revealed;—for them, and especially for the assurance of those music-lovers who are wont to afford themselves a month's London repletion, as a qualifier of their year's abstinence, we beg to state, that the Opera opens on Saturday,—the Quartet concerts, those essence performances which have always contented as well as charmed the most fastidious, commence on Monday,—the Ancients wake on Wednesday,—the Philharmonics launch their Olympic thunders on the 20th,—the Societa Armonica sends back the bold though feebler challenge on the 17th of April,—the snug little Haymarket house is in busy preparation of its musical acquisitions,—and the usual century of public,

private, benefit, labour-losing, and "monster" concerts, are in due course of incubation, to be hatched *ad lib.* and progressively.

For each and all, we earnestly invoke success;—for the several institutions, invigorating patronage to woo their choicest flowers into full blossom, and to strengthen their roots for future produce,—for the profession, whose harvest-time it is, a rich and grateful reward;—and for the friends and fosterers of the art, an ample measure of unqualified enjoyment, solacing them for all previous cares, teaching their tastes for the appreciation of Music's highest and holiest attributes, and lapping them through rapid coming months—

"In soft Lydian airs,
Married to immortal verse,
Such as the melting soul may pierce;
In notes, with many a winding bout
Of linked sweetness long drawn out,
With wanton heed and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden souls of harmony;
That Orpheus' self may heave his head
From golden slumbers on a bed
Of heap'd Elysian flowers, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half-regained Eurydice!"

THE HARP.

(From Parry's *Welsh Harper*.)

That the harp is among the most ancient of musical instruments we learn from sacred history. Jubal, the seventh from Adam, was styled the father of all those who handled the kinnor or harp. David, the second king of Israel, was a great master of the harp; the instrument which he played upon before Saul was called by the Hebrews kinnor, or harp; it was also called the hazur, that is, the tenth, or ten-stringed instrument; it was made of the wood of the algum-tree, a species of fine cedar. The form of the kinnor was triangular, and the strings were stretched from the top to the bottom, from whence proceeded the sound.

Having shown that the harp was used by the Hebrews, let us trace its source and progress among the ancient Britons.

Cæsar says that Druidism is supposed to have originated in Britain. This religious order was a branch of the Bardic system. We are also told by Ammianus Marcellinus, that "The bards sang of the exploits of valiant heroes in sweet tunes, adapted to the melting notes of the melodious harp;" therefore the harp was a bardic instrument, and was played by them, from the earliest period, both at their sacred ceremonies and at their festivals.

Bledgywyrd ab Scisyllt, king of Britain, about one hundred and sixty years before Christ, is said to have been a celebrated musician, and a performer on the harp; therefore he was called the "God of Music." The ancient Welsh laws mention the harp as one of the indispensable accomplishments of a gentleman; and they enumerate three distinct kinds, viz., "The harp of the king, the harp of a master of music, and the harp of a gentleman."

From what has been adduced, we may fairly conclude that the Britons had the harp prior to any other nation, except the Hebrews. In former times, a professor of the harp enjoyed many privileges; his lands were free, and his person sacred, by the law. It was the office of the ancient bard to sing to his harp, before and after battle, the old song of "Unbenaeth Prydain," or the monarchical song of Britain, which contained the exploits of the most worthy and distinguished heroes, and to inspire others to imitate their example.

DR. GAUNTLETT.

Some friends of this gentleman are inclined to think we have dealt unfairly by him, notwithstanding the recent frank avowal of our desire to do him justice. It seems, that in our observations upon Dr. Gauntlett's "statement," the word "writer" has been, somehow, misinterpreted, as applying to ourselves, and not to him. We cannot perceive the expression to be at all ambiguous, but we reprint it, in the hope to render our meaning and intention entirely unequivocal. "The above statement places the affair in so different a light, that we are sure our readers will, as we do, acquit the writer (*Dr. Gauntlett, of course*), of any invidious intention, and so, at once and heartily, exonerate him from all censure and dishonour."

Pure gold suffers not by the fire, and the metal of sterling character gains lustre and value by the ordeal of impartial discussion.

LEAVES FROM THE SCRAP-BOOK OF AN AMATEUR.

FOLIO VI.

SAXON BALLADS AND GLEES.—Greatly did the Anglo-Saxons delight in rhythm and harmony. The harp was handed round at their festivals; and he who could not join in the glee (this word is pure Anglo-Saxon) was considered as unfit for respectable company. Aldhelm, Bishop of Sherborne, could find no mode of commanding the attention of his townsmen so efficacious as that of standing on the bridge and sing-

ing a ballad, which he had composed; and it may be interesting to add, that we owe this anecdote to King Alfred himself, who preserved it in his hand-book or manual.—*Palsgrave's History of the Anglo-Saxons.*

THE NURSERY SONG.—All the world over the singing of the nurse has been proverbial. Music breathes its sweetest notes around our cradles. The voice of woman soothes our infancy and our age, and in Greece, where every class of the community had its song, the nurse naturally vindicated one to herself. This sweetest of all melodies—

Redolent of joy and youth

was technically denominated Katabaukalesis, of which scraps and fragments only, like those of the village song which lingered in the memory of Rousseau, have come down to us. The first verse of a Roman nursery air, which still, Pignorius tells us, was sung in his time by the mothers of Italy, ran thus:—

Lalla, Lalla; dorme aut lacte.
(Lalla, Lalla; sleep or suck.)

The Sicilian poet whose pictures of the ancient world are still so fresh and fragrant, has bequeathed to us a Katabaukalesis of extreme beauty and brevity, which is here paraphrastically translated:—

Sleep ye, that in my breast have lain,
The slumber sweet and light,
And wake, my glorious twins, again
To glad your mother's sight.
O happy, happy be your dreams,
And blest your waking be,
When morning's gold and ruddy beams
Restore your smiles to me.

The philosopher Chrysippos considered it of importance to regulate the songs of nurses, and Quintilian with a quaint but pardonable enthusiasm, would have the boy who is designed to be an orator placed under the care of a nurse of polished language and superior mind. He observes, too, that children suckled and brought up by dumb nurses will remain themselves dumb, which would necessarily happen had they no other person with whom to converse. When the infant was extremely wakeful, the soothing influence of the song was heightened by the aid of little timbrels and rattles hung with bells.

DEVOTIONAL MUSIC.—In the platform of the Jewish church an important and prominent position was occupied by sacred music. We find in the reign of David (1 Chron. xxiii), no less than four thousand Levites devoted exclusively to the choral service of the temple, "to praise the Lord with the instruments," "for song in the house of the Lord, with cymbals, psalteries, and harps, for the service of the house of God." And in the descriptions of heavenly devotion, on which the beloved

disciple so delights to dwell, music seems the favourite occupation of the blessed. Does the Lamb stand on the Mount of Sion? An innumerable choir sing a new song before His throne. Does he receive from Him who sits upon the throne the mysterious book? Saints and angels, their number ten thousand times ten thousand, unite their voices in one stupendous chorus, "Worthy is the Lamb." And those divine examples the Christian church in every age has thought it meet to imitate and follow. The Catholic church, militant here in earth, has ever loved to join her voice with the harmonies of heaven. The custom of singing the Psalms from side to side, as it is done in our cathedrals, may be traced to the apostolic age.

CORRESPONDENCE.

DOMESTIC MUSIC FOR THE WEALTHY.

LETTER IX.

To the Editor of the Musical World.

SIR,—I was aware of the existence of a musical professorship at Oxford and Cambridge, but not that any emolument was attached to either appointment: I am glad to be set right by your remarks appended to my last letter. I wish it could be shown that these endowments, with those before mentioned, were serviceable to the art as well as to the talented individuals who hold them.

In this letter I am to consider, the ways in which domestic musical establishments would affect those who might institute and sustain them. And here I feel it necessary to remind yourself, and readers, of the flexible nature of the general idea I have thrown out: its spirit would be equally embodied in the appointment of a musician in ordinary, in the employment of a quartet of professors, a chamber band, or full orchestra. To realize either plan, it is obvious, we must look somewhat beyond the middle walks of life. We must turn to the aristocracy of wealth, whether associated or dissociated with rank. I am not writing as a moralist, therefore it would be out of place to say anything of the responsibility of those who are entrusted with riches; more especially as I am not treating of a distribution of property on the score of benevolence, or for the sake merely of those who might be its recipients. Wealth is unquestionably a great power, and is not to be undervalued because of the ill uses to which it is frequently applied. Perhaps it is one of the views best adapted to reconcile the mind to the seeming broad anomaly of the unequal distribution of property, to contemplate its capacity, when under individual guidance, of setting the labour of many in motion, with unity of plan, for the accomplishment of a valuable purpose. The consciousness of the possession of power is pleasing,—the use of it more so. This pleasure may be conceived to be experienced in a high degree by the individual instituting a domestic musical establishment on a large scale; a taste for music, and a veneration for musical genius being presupposed. The opportunity of hearing, at will, all the great works the genius of ages has supplied, performed in the most finished manner, must be a source of pleasure, of which it is not easy to estimate the amount. The possessor of such a resource would have the further advantage of enhancing his own gratification by affording others the like enjoyment: the owner of a brilliant collection of paintings, or other works of

art, always appears to enjoy a new delight in the exhibition of his treasures,—a pleasure reflected from the gratified countenance of his friends. Should inclination and talent lead to the systematic study of music, as voluntary labour, the advantages of instruction afforded by the varied talent of the professors employed, and their combined labours, in illustration, would be beyond all calculation.

The love of distinction is an inherent feeling of our nature, and by no means to be repudiated, or condemned. The man who shall form such an establishment in England, especially he who takes the initiative, will obtain a distinction of no mean amount. A desire for posthumous celebrity has been felt and acknowledged by many. This has been obtained, not unfrequently, by association with the Almighty's nobility of the gifted few. What would posterity have known, or cared, about Prince Esterhazy, but for his association with Haydn? what of Count Rasoumofsky, but for the quartets dedicated to him by Beethoven? What of Salomati, or his writings, but for Milton's celebrated replies? The institutor of the first domestic orchestra, in the British dominions, will obtain a posthumous reputation of no mean account.

I have had the idea on my mind while penning this letter, chiefly of an establishment on the largest scale; viz. a full band of sixty or upwards. This probably is not within reach of more than half-a-dozen of even the large fortunes of the English aristocracy. The expense must be from 8,000*l.* to 10,000*l.* a-year. It would be pleasing to indulge the hope that half that number would carry out the idea.

I will pursue the subject in my next.

I am, Sir,

Your obedient servant.

HENRY J. BANISTER.

50, Burton Crescent, Tavistock-square,
Feb. 28, 1843.

P.S. I regret that in my last letter your printer has made me say,—column 1, line 26, "*social music*," instead of "*vocal music*;" column 2, line 24, "*the quartet*," instead of "*a quartet*;" column 2, line 68, "*these*," instead of "*those*."

All hail to her, and all honour to him, who shall set the first example of so noble an institution. Our Sovereign, by such an act, would, at once, give a legitimate home to music in the British dominions. Our princely nobility might thus create an indigenous school, as they have of painting, amongst us. The cost would not much exceed the amount expended by some in desultory patronage of the art, and would yield a tenfold return of the highest intellectual enjoyment. Let all who value music, its refining qualities, and the lustre it gives to a country, aid by their united small influences, and their restless personal endeavours, the propagation of a project which augurs so beneficially and honourably to the patron, the profession, the art, and the nation.—ED. M. W.

REVIEW.

"The winds are free"—Song—Henry Russell. Cramer, Addison, and Beale.

A capital ballad—the air vocal and flowing, somewhat in the Shield style; the accompaniment easy, and the *ensemble* pleasing and effective. It lies within an

octave, and presents no difficulty of execution.

"The Cottage Door"—Ballad—Jules Benedict. Cramer, Addison, and Beale.

An elegant trifle, showing how the hand of a tasteful and talented musician can produce gems out of mere pebbles. The accompaniment is cleverly conceived and accomplished, and the ballad will be acceptable to all who prefer the chaste to the gaudy. There are German as well as English words to this song: this may recommend it to some, though, for our parts, we see nothing in the verses to merit the trouble of translation.

"Sonatas, Rondos, and Airs"—Pianoforte, intended as an introduction to the "*Classical Practice*," No. 3. Edited by Robert Barnett. Coventry and Hollier.

This is a very pleasing easy *Sonata*, of Clementi, from his Op. 24—extremely appropriate for the study of young pianists, as it is written in a correct and classical style, and well adapted to improve the taste and execution. The passages are fingered, and the production is very creditable to the Editor, and his publishers.

"First Grand Trio"—Pianoforte, Violin, and Violoncello.—Kalliwoda. Wessel and Stapleton.

The lovers of chamber music will hail, with pleasure, the publication of Kalliwoda's very clever trio, in F minor. It is full of bold and original ideas, combined with graceful melodies and harmonies of the purest kind, evincing both the judgment and the genius of the author. The first movement is skilfully worked, and with an evident design, which the composer has carried throughout his work. The *minuet* and *trio* are trite, charming movements; and the *adagio*, in D flat, is replete with beauties. The *finale* is spirited and well written, and, like the former movements, not overburdened with unnecessary difficulties of execution. The trio is a valuable addition to the stock of pieces appertaining to that most useful class, termed "*chamber music*," and will be highly acceptable to the numerous lovers and practisers of social domestic harmony.

"Mass in D"—John Lodge Ellerton, Esq. J.A. Novello.

This is the composition of an amateur, and evidently one who has studied in the right school. We have seen much better things from the pen of Mr. Lodge Ellerton than his Mass in D, although it is by no means a discreditable work, nor undeserving of attention. The *Kyrie* is well conceived, but contains many passages that remind us of Haydn; and, also a few faulty progressions of harmony. The *Gloria* is but a weak affair, and leads to the allegro movement *Gratias agimus tibi* in a clumsy

and unartistic manner. The solo and chorus, *Qui tollis peccata mundi* is a good and efficient piece of writing, bearing abundant evidence of the author's capability to achieve better things. The fugue, *Cum Sancto Spiritu* is well written, but smacks rather much of Mozart's spirited effusions to the same words. The same may be said of the *Credo*, and following movements. The *Sanctus* is an expressive composition; but the *Benedictus* and concluding movements are poor in the extreme, and serve as an unfavourable anticlimax to the whole. The title-page informs us that the mass is arranged from the full score by the author." We strongly recommend Mr. Lodge Ellerton, another time, to get his work arranged by some one better acquainted than he appears to be with the nature of the organ or piano-forte. The present arrangement is very unequal; wretchedly thin in some parts, and much overdone in others—nevertheless, in the hands of a good choir, and an efficient organist, who could take away or fill up with judgment, we doubt not but that this mass might be made as effective as many of those we are in the habit of hearing at the Catholic Churches in the metropolis. It has a character of solemnity superior to many.

"*The Solfeggio Society*" — *Round for Twelve Voices*—V. Novello. R. Mills.

This is at once curious and ingenious. It is founded on an old three-part Italian round, and has been cleverly amplified into twelve parts by Mr. Novello. The words are a lesson on solfeggio singing, and the piece will serve as a good practical evolution of the art, and when perfectly executed will be found pleasant and amusing.

"*La Première Visite aux Tuileries*"—*grand fantasia for the Harp*—Frederick Chatterton. Faulkner.

A brilliant and showy piece for the drawing room, containing a martial introduction, a Russian air in F, well set, and several variations admirably written for the instrument, and correctly harmonized. There are different versions of the most difficult passages, which renders the execution accessible by moderate players.

"*Musik-verein-tänze* — *Johann Strauss*. R. Cocks & Co.

One of the most pleasing dances from the refectory of the Waltz-Apollo; more pleasing melodies than usual, well-arranged, and whirl-inspiring. There is considerable artistic merit in this waltz, which is not always the case with works of the genre, even from the most approved foreign hands.

Musical Intelligence.

PROVINCIAL.

PARSONSTOWN, Feb. 20.

The Distin family have given a succession of very attractive and profitable concerts in this vicinity;—five at Limerick, one at the Franciscan church (for a charity) which netted upwards of sixty pounds, two at Nenagh, last week, which attracted all the principal families of the vicinity; and they announce two here, for Wednesday and Thursday next. The beautiful tone, steadiness, expression, and ensemble of these extraordinary performers, have enchanted all auditors, and induced a mingled admiration and surprise at the amazing perfection they have obtained on their not very tractable instruments. Miss L. Patten intersperses the performance with some vocal pieces, executed in good style; and the entertainment is altogether most pleasing and worthy of patronage.

NORTHAMPTONSHIRE, Feb. 23.

On Monday evening, the different classes at Irthlingboro, and the Borough of Higham Ferrers, under the tuition of Mr. J. G. Bennett (late a student at the Royal Academy), met at the Town Hall, Higham, on the occasion of their finishing a first course of thirty lessons, and the result was highly satisfactory, as the music selected was sung with great precision and effect; particularly Bishop's "Blow gentle Gales," an anthem of Handel's, "Every day will I give thanks," "Oh! lovely peace," "Turn thee, O Lord," Anthem of Farrant, "Lord, for Thy tender mercy's sake," "I will give thanks," Palestrina,—the Madrigals, "All ye who music love," "Hard by a Fountain," "The Waits," "Flow, O my tears," and "Come, let us all a' maying go," with several rounds and canons from "Hullah's Manual." So much having been attained by the pupils in only thirty lessons, it may be reasonably anticipated that when the termination of the whole course of sixty lessons arrive, the prospect held out at the commencement will be fully realised. The number engaged in singing were ninety trebles, twenty altos, forty tenors, and about fifty basses. Mr. Bennett appeared justly proud of their progress.

NEWCASTLE, Feb. 25.

The "Tempest" has been produced at our theatre, with a care and good taste, reflecting the highest credit on Mr. H. Hall, the manager, and the whole of his company. The scenery and entire *mis-en-scène* are of a quality surpassing almost all previous provincial efforts, and the success has been adequate to the merits of the production. Miss Grant, late of Covent-Garden theatre, by her beautiful and classic impersonation of Ariel, has achieved a reputation that must ensure her a most brilliant career,—her graceful attitudes, intellectual rendering of the poet's ideas, and chaste style of executing the favourite old music of the part, fully entitle her to the tumultuous applause she nightly receives; and the numerous encores prove the just appreciation of our audiences. Mr. Jolly, the leader, and the orchestra under his control, acquit themselves in the best style, and contribute to the general success.

CHEETHAM, Feb. 27.

Our admirable "Glee Club" gave a public night on Monday last, when the friends of the members, numbering upwards of two hundred and thirty, and redolent of the female beauty of the vicinity, assembled in the spacious saloon of the Society, for one of the pleasantest entertainments ever enjoyed in these parts. A fine collection of vocal pieces, including many that are fully entitled to be accounted "classical" was performed, under the conductorship of Mr. Graham. Beethoven's "Crown ye the altars," T. Cooke's "Shades of the heroes," Mozart's "Liberty," from the "Clemenza," the

comic song and chorus from the "Seasons," Spohr's "Night's lingering shades," Webb's "When winds breathe soft," and Bishop's "Vengeance," from the "Virgin of the Sun," were given with superb effect. Purcell's duet "To arms," was sung by Messrs. Walton and J. W. Isherwood, and with the chorus "Britons strike home," produced a spirited sensation. Miss Leach and Mrs. Winterbottom were deservedly encoined in Rossini's "Dark day of horror," from "Semiramide." Mr. Walton obtained a similar success for the ballad "Is there a heart;" and the air in the "Sonnambula," "All is lost now," harmonized for five voices, was also re-demanded. Mr. P. A. Johnson played a pianoforte fantasia very cleverly; Miss Hardman was very successful in her execution of "Bid me discourse;" and Messrs. Isherwood and Gale obtained considerable applause in Cimarosa's truly comic duet, from the "Matrimonio." The names of the pieces are a sufficient proof of the merit and good taste of the material, and it is but justice to state, that the execution was in every way adequate and satisfactory.

ARMAGH, February 28.

Our Musical Society gave a most splendid and excellent concert, on Wednesday last, which was attended by the Lord Primate, and all the distinguished persons from many miles round. A capital band was skilfully led by Mr. Hart, and the whole most ably conducted by Mr. Turle. Haydn in D, and the "Anacreon," and "Guillaume Tell" overtures, were capably rendered—several fine vocal pieces were efficiently executed by Mr. Benson, Master Edmondson, Messrs. Gray, Cherry, and Rogers, of our Cathedral choir; but the crowning treat of the evening was Mr. Pigott's performance on the violoncello, which elicited and well deserved the most rapturous applause. He played a solo, introducing national airs, in an exquisite manner; a duet with Mr. Cherry (pianoforte), incorporating the melodies of the "Sonnambula," which displayed his mastery of the instrument; and accompanied Mr. Benson in "Alexis," with the utmost delicacy and pureness of tone. Mr. Benson has a fine tenor voice, and sings with artistic intelligence and feeling.

BELFAST, March 1.

Our Anacreontic Society gave a second concert for the season on Monday evening. The room as usual was thronged, and the performances most deservedly elicited unqualified applause. The exquisite singing of the Misses Williams was much approved. The instrumental performance was admirable,—the pieces selected with good taste, and executed in a most efficient manner. Mr. Murray led; Mr. Ling's pianoforte accompaniments were in the most perfect good taste. Altogether, the concert was the best we have had, and the Belfast public owe a large debt of gratitude to the society for so bountifully ministering to their gratification.

CHELTENHAM, March 2.

The Misses Smith, accompanied by their brother, Mr. F. Smith, gave a concert here on the 27th ult., and they sing again on the 9th inst. at a concert given by Mr. J. O. Smith (no lack of Smiths, you'll say). The singing of the young ladies is generally admired, particularly their duets, and would be equally so, without their being proclaimed "Nieces to the Countess of Essex."

LIVERPOOL, March 4.

Mr. BRAHAM gave a concert here last night, which was very numerously attended. The welcome of his old Liverpool friends was loud and cordial, and a general feeling of satisfaction was felt, that his splendid voice, and very superior musical talent, were again restored to us. Mr. Braham sang a variety of his most favourite, well-remembered pieces, with little, if any, declination of excellence and power. His son, Mr. Charles Braham, created a most favourable impression. The performance delighted everybody.

BIRMINGHAM, March 4.

"The Musical Institute" performed the whole of the "Seasons" of Haydn, on Thursday last, in the Town Hall. The principals were Miss Bassano, Messrs. Pearsall and Stretton. The lady gave "Nature sinks in joyless slumber" with great taste and feeling, as well as the air "Here amid these calm recesses;" and she told the story, "There was a Squire," with such archness, and entered so fully into the spirit of it, as narrowly to escape an encore. Her duet with Mr. Pearsall, "My constant lovely Jane!" was exquisitely beautiful—almost perfection. With this exception, Mr. Pearsall grievously disappointed his auditors. Mr. Stretton was positively freezing, even in "Spring;" and his "Impatient Husbandman" was a cold lump of inanity. Mr. Stimpson performed on the organ at the end of the first part, and gave us the slow movement from Beethoven's Second Symphony, which really had a fine effect upon the organ, though the audience, in general, appeared unimpressed with even Beethoven.

The chorusses went splendidly, if we except the finale, which was taken much too quick by the conductor in the first instance, and which, consequently, was anything but distinct. The orchestra behaved in a most capital manner, accompanying in gallant style every piece, both solo and chorus; nor should be forgotten the fine effect of the organ, which appeared to bind together in one close bond of union, both voices and instruments. Mr. Shargood led with his usual tact, Mr. Stimpson presided at the organ, and Mr. Munden conducted. The hall was well filled, and the performances, in general, gave great satisfaction.

DUBLIN, March 4.

Mr. Horncastle's benefit, and last appearance in this city, took place on Thursday, at the Music-hall, in Abbey-street, when upwards of thirteen hundred persons were present. Mr. Horncastle availed himself of the assistance of the Distin family of wind instrumentalists, and also of Miss Spence, late of the Royal Academy; in addition to his own colleagues, the Misses Williams, Miss Le Roy, and Mr. Williams; and the united performance presented one of the most agreeable entertainments conceivable. Mr. Horncastle and the Misses Williams sang several of the old national airs with great success; and Miss Spence, who is entirely new to a Dublin audience, at once stamped her reputation here, as an educated and accomplished singer. Her cavatina "Or la sull' onda," & "Let the bright seraphim," with trumpet obligato, were rapturously applauded, and her singing of two popular Irish ballads obtained the most unequivocal encores. The performance of the Distins was masterly and marvellous, particularly that of the father, which assuredly has no rival. Miss Le Roy's harp-playing was excellent. A vast number of distinguished persons were present, and the concert gave universal satisfaction.

WATFORD, March 7.

The amateurs of this locality had a great musical treat on Friday evening. Mr. Henry Wylde gave a concert in the Freemason's Hall, under the patronage of the Countess of Essex, and the Countess of Clarendon, which was attended by a numerous and highly genteel company. The performance was opened with a trio by Mr. H. Wylde, Mr. M. J. Wylde, and Mr. Jarrett, for pianoforte, harp, and horn, which was well performed. A trio of Beethoven's, for pianoforte, violin, and violoncello, was also extremely well played by Messrs. H. Wylde, Gattie, and Lucas; the latter gentleman gave a solo, which was loudly and deservedly applauded; and, in the course of the concert, a sonata of Beethoven's was given in a masterly style, by Messrs. Wylde and Jarrett, on the pianoforte and horn. Come we now to the vocal portion of the entertainment, which was of a very superior order. Mrs. Alfred Shaw sang the

favourite cavatina from "La Donna del Lago," charmingly, and she also gave "Prendi per me," most brilliantly, and took part in "Giorno d'orrore," with Miss S. Novello; the latter lady gave Donizetti's "Perche non so," and "Bonnie Prince Charlie," with the greatest success. Mr. Wylde sang a song, with a horn accompaniment, played by Jarrett, which was much applauded; and Mr. A. Novello gave Rossini's spirited song, "Largo al Factotum," in a clever manner. Master John Parry created much mirth by the manner in which he sang "Blue Beard;" and when "The accomplished young lady" was encored, he gave, by desire, "Wanted a governess," which told well, after the high notions, and *soi disant* attainments of Miss in her teens. Mr. Wylde and Mr. Lucas presided, alternately, at the pianoforte.

CAMBRIDGE, March 8.

Mr. W. G. Nichols gave his annual concert in the Town-hall, on Wednesday evening, for which he engaged Miss Rainforth, Miss Dolby, and Mr. Parry, Messrs. Lindley, Lazarus, and Laven. The ladies sang several songs and duets, with the greatest success. Miss Rainforth was encored in professor Walmisley's ballad, "There is a vine," and the same compliment was paid to John Parry's song of "Nant Gwynant," beautifully sung by Miss Dolby; John Parry was obliged to do double duty, as usual. Lindley was rapturously applauded in a solo on his instrument, as was Mr. Lazarus, in a fantasia on the clarinet. The performance of Mr. Venua on the violin, and Mr. Nichols on the flute, elicited universal applause. Mr. Laven presided at the pianoforte, with taste and ability.

FOREIGN.

PARIS.

(From our own Correspondent.)

Music, music, music, everywhere, and from morning till past midnight! The fourth programme of the *Conservatoire* Society attracted an immense audience last Sunday, and the performance required all expectations.

Symphony in C	- - -	Mozart
Motet, "In pulvis et cinis"	- - -	Mozart
Fantasia (violin, Mlle. Ottavo)	- - -	David
Chorus from the "Seasons"	- - -	Haydn
Symphony in D	- - -	Beethoven

The two symphonies were magnificently played, and excellently conducted by Habeneck. The Motet is the same executed last month, and much admired. The chorusses were well sung, but hardly appreciated as they deserved to be. Mlle. Ottavo, a young, and rather handsome lady, played some excessively difficult variations on "le petit Tambour," with great dexterity, good tone, and brilliancy of execution. She was received with much gallantry, but, as I have before said, the solo affair, at these concerts, is only considered as an *entr'acte*, and as such Mlle. Ottavo was at least preferable to a whiskered male piece of instrumental cookery.

Balfe's opera, which was expected to be ready by this time, is still in full rehearsal, and nothing more. It is now understood that Meyerbeer has withdrawn the "Prophet" from the *Académie Royale*, and Donizetti

is engaged upon a libretto of Scribe, "Don Sebastian," to succeed Halevy's "Charles VI," which will appear in a week or two. The "Part du Diable" prolongs its popularity, and fills the *Opera Comique* nightly.

The proposition for a third lyrical theatre in Paris, which was rejected last November, was granted by the Minister on Friday last, to the infinite joy of the rising generation of French musicians. This theatre will be devoted to the production of original works of composers, who have not previously written either for the *Académie*, or the *Comique*; and, as a matter of encouragement to the art and artists, should alike put the English government to the blush, and reproach your young composers for their apathetic want of unity, since perseverance and fraternity have alone procured the present licence. The theatre will immediately be built, in an appropriate situation, a company will be gleaned from the *Conservatoire* and the provinces, and a grant from the Government will be awarded annually, to assist the establishment. At least half a score of *Scores* have issued from their dark and dusty hiding-places in the course of yesterday, as it were, by spontaneous reanimation.

Hotel de l'Isle d'Albion,
Rue St. Thomas du Louvre,
Mars 5, 1843.

CONSTANTINOPLE, Jan. 30.

The Italian company, lately arrived here, performed the opera of "Belesario" last week, in one of the saloons of the royal Seraglio, in presence of the Grand Sultana, and all the ladies of the institution; being the first time that the feet of men were ever permitted within the sanctuary. The saloon was elegantly fitted up as a theatre, and the Sultana Valide, and the whole of the ladies occupied places assigned to them, each provided with a translation of the opera, which they read and listened to with the most marked and visible emotion.

BERLIN, Feb. 14.

The Crown Prince of Prussia gave a most gorgeous fête the evening before yesterday, at which the king and queen, and the whole of the court were present. A grand concert was performed, under the direction of Meyerbeer, at which Signor Rubini, Dr. Liszt, and Madame Tuczeck, first singer of the royal opera, with numerous other eminent artists, assisted. Liszt came expressly from Breslaw, at the invitation of the prince. Several scenes from favourite operas were executed in costume, and the whole performance gave the utmost satisfaction. The next day, his Royal Highness presented a massive gold baton, richly and tastefully chased, to Meyerbeer; a silver vase, with a gold medallion, to Liszt; a gold snuff-box, set with brilliants, to Rubini; and a splendid diamond necklace to Madame Tuczeck. The expedition of Dr. Liszt and King Rubini to St. Petersburg will take place forthwith.

MADRID, Jan. 12.

A new opera has been produced here, at the Prince's Theatre, with considerable success. It is entitled "Los Solitarios," and is the composition of a young native musician, Basilio de Basyli. A *terzetto*, in particular, has been very much admired, and is constantly encored, and the melody sung in the streets.

MISCELLANEOUS.

MRS. O. HILL.—Many of our readers, especially those formerly connected with the Royal Academy of Music, will regret to hear that this lady, known at the Academy as Miss Oman, expired in Edinburgh last month, in the prime of life, and universally respected. She was married to Mr. George Hill, late of Regent-street, music-seller, about twelve years since; and as an accomplished actress, and singer of her native Scottish ballads, was very highly appreciated by the Edinburgh public.

MR. HORNCastle and his harmonious coadjutors have returned safe from Dublin, where their entertainments have been highly successful; the Duke of Leinster attended two of their performances, and at the second, there were nearly 2000 persons present. We rejoice in Mr. Horncastle's success, for his lecture and illustrations, on and of the music of Ireland, richly deserve the patronage of all those who prize the music, poetry, and ancient customs of their native isle.

MR. WILSON is going a-head, as brother Jonathan has it, both in town and country; crowded audiences attend all his performances—he visits Leamington to-morrow, returning to his duty in London next Monday.

SACRED HARMONIC SOCIETY.—This spirited society, whose second performance, last Friday, of "Judas Maccabeus," was honoured by the presence of the Duke of Cambridge and family, and many real music lovers and patrons of the art, intend performing an anthem of Dr. Crotch, Beethoven's Mass in C, and Mendelssohn's Lobe gesang, to-morrow evening. Here is genuine farina for all palates. The principal vocalists engaged are, Madame Caradori, Miss Dolby, Mr. Hobbs, and Mr. A. Novello.

MISS DELCY.—This accomplished singer, the daughter of Mr. Roffino Lacy, is at present at Milan; where she is engaged to perform during the spring season, commencing at Easter.

M. DE GLIMES' SOIRÉES MUSICALES.—We have attended many public concerts of much pretension, that have offered us far less gratification than these amateur entertainments on Monday evenings. The performers are the pupils of M. De Glimes, who do great credit to his instruction. Amongst them and most distinguished, is the Baron Lariss, a Polish nobleman, whose voice reminds one of Lablache's in power and quality, wanting only a little of the power and finish which the Italian school gives. Mdle. Lang, a German lady, has a very clear agreeable contralto voice, and a good method. The concerted pieces are charmingly executed by a host of dilettanti. M. De Glimes presides at the piano, and

accompanies his pupils with taste and skill. His whole heart is in his business, and his pupils are evidences of the success of his judiciously directed zeal.

SPOHR'S VIOLIN SCHOOL.—We are informed that the Committee of Management of the Royal Academy of Music have been pleased to patronize the new edition of this great work, translated by Mr. John Bishop, and just published by Messrs. Cocks & Co.

ANCIENT CONCERTS.—The Duke of Cambridge will direct the first performance of ancient music, on the 15th inst., and His Royal Highness has engaged Madame Coradori Allen, Miss Birch, and Mrs. A. Shaw—Messrs. Hobbs, Hawkins, Machin, and Phillips. Mr. F. Cromer will lead the band, and Sir Henry Bishop will conduct.

DRURY-LANE THEATRE.—Pacini's opera of "Saffo," which has been so great a hit throughout Italy during the last two years, is likely to be selected for the *début* of Miss Clara Novello at this house.

NORTH WALES.—A correspondent writes us, that "Messrs. Davies and Edwards have succeeded in establishing several classes on the Wilhelm system, in and about the neighbourhood of Llangollen; and that an upper school, consisting of pupils who have satisfactorily passed through the first course of lessons, has been formed, and will hold a general meeting in the course of next month, for public examination, and the execution of several pieces of choral music, from the selection edited by Mr. Hullah, for the use of his pupils.

M. BERLIOZ.—It is rumoured that this highly prized French composer is preparing a new Symphony for the Philharmonic, which, it is said, he will conduct in person.

His Royal Highness the Duke of Cambridge will preside at the 105th anniversary festival of the Royal Society of Musicians, on the 20th of April, which will be celebrated on the same extensive musical scale as heretofore, in the Freemasons' Hall.

GLUCK.—Great difference of opinion has hitherto existed, respecting this great lyrical musician, and the date of his birth: M. Antoine Schmidt, librarian of the court of Vienna, after considerable research, has ascertained that Christopher Gluck was born at Weindenwang, near Neumarkt, July 14, 1714.

NOTICE TO CORRESPONDENTS

Mr. Miller.—His subscription is acknowledged, with thanks.

Mr. Marshall.—The copy was sent last week to Buckingham-street, by order.

A Constant Subscriber—Enquire at D'Almaine's in Soho-square.

Gamma.—We shall be glad to have the proffered notices.

A Friend to Truth.—We, and the public, care nothing about Mr. C. Rudolphus,—the book, and not its translator, is for our consideration.

Mr. Edwards.—We have attended to his wish.

HER MAJESTY'S THEATRE.

The Nobility, Subscribers, and the Public are respectfully informed that this Theatre will OPEN on SATURDAY NEXT, March 11, when will be performed (for the first time in this country) Donizetti's Opera entitled

ADELIA.

Principal Parts by Madame Persiani, Madame Bellini; Sig. Dai Fiori, Sig. Panzini, and Sig. Conti (from the Teatro Reale, Lisbon, his first appearance in this country).

Between the Acts will be produced a new Divertissement, by M. Perrot, entitled

L'AUREOLE.

The Music by Sig. Puigni, the Scenery by Mr. W. Grieve. In which Madlle. Adèle Humilart, of the Académie Royale, Paris, will have the honour of making her first appearance in this country, supported by M. Perrot, Madlle. Canille, Madlle. Scheffer, Madlle. Planquet, Mesdles. Gaiby, Benard, Chevalier, Ducie, and Madame Guy Stephan.

To conclude with the admired Ballet of

LA TARENTULE.

In which Madlle. Fanny Elssler will have the honour to make her reappearance at this Theatre.

The other principal characters by Madame Copere, Madlle. Camille, Madlle. Scheffer, Madlle. Planquet, Mesdles. Gaiby, Benard, Chevalier, Ducie, M. Silvain (of the Académie Royale de Paris, his first appearance at this theatre), M. Bertrand, and M. Perrot.

Applications for Boxes, Stalls, and Tickets to be made at the Box-office, Opera-colonnade.

THEATRE ROYAL, DRURY LANE.

THIS Evening, Thursday, March 9, 1843, Her Majesty's servants will perform Sir E. Lytton Bulwer's Play, THE LADY OF LYONS. Claude Melnotte, Mr. Macready; Pauline Deschappelles, Miss H. Faucit. With Weber's Opera, DER FREISCHUTZ—the characters by Messrs. Allen, Phillips, J. Reeve, S. Jones, Miss Romer, and Miss P. Horton.

Friday, there will be no performance.

Saturday, MUCH ADO ABOUT NOTHING. Benedict, Mr. Macready; Beatrice, Mrs. Nisbett. With COMUS. The characters by Messrs. Phelps, Anderson, Phillips, Allen, J. Reeves, Redfern, S. Jones, Misses H. Faucit, P. Horton, Romer, Turpin, Gould, Mrs. Keeley, Mrs. Serle, &c. &c. With THE QUEEN OF THE THAMES.

Monday, Sheridan Knowles' tragedy of VIRGINIUS: the characters by Mr. Macready, Mr. Anderson, Mr. Phelps, Miss H. Faucit, Mrs. Warner, &c. With LA SONNAMBULA. Amina, Miss Romer; Elvino, Mr. Allen.

Tuesday, MUCH ADO ABOUT NOTHING, & COMUS.

Miss Clara Novello is engaged, and will make her first appearance in the course of the present month.

The Box Office is open from 10 to 4.

THEATRE ROYAL, COVENT GARDEN.

THIS Evening, Thursday, March 9, Rossini's Opera, THE LADY OF THE LAKE; in which Miss Rainforth, Mrs. Alfred Shaw, Messrs. Harrison, Manvers, and Giubilei will perform. With THE TURF.

Friday, the Opera of GUY MANNERING, with GUSTAVUS THE THIRD.

Saturday, THE LADY OF THE LAKE.

Monday—Mr. BURN'S Night—Weber's OBERON, with THE MAID OF CASHMERE, in which Madlle. Fanny Elssler will perform.

The Box Office, in Hart-street, is open from 10 till 4.

PRINCESS'S THEATRE.

THIS Evening, Thursday, March 9, 1843, will be performed the Opera of LA SONNAMBULA. Amina by Mme. Eugénie Garcia; Elvino, Mr. Templeton. With a new piece entitled, WHICH IS THE THIEF? After which, BLACK AND WHITE, and THE LOST LETTER.

Friday, an Opera with other Entertainments.

Saturday, LUCIA DI LAMMERMOOR for the last time. The characters by Madame E. Garcia, Messrs. Templeton, Burdini, Weiss, &c. And other Entertainments.

An English version of BELLINI's celebrated Opera I PURITANI will be produced in a few days. Several other Novelties are in preparation.—Stage Manager, Mr. H. I. Wallack.

ROYAL GRECIAN SALOON.

EAGLE TAVERN, CITY ROAD

Proprietor, Mr. T. ROUSE.

BARNETT's Opera of the "MOUNTAIN SYLPH," with the whole of the original Music, produced under the direction of Mr. Fraser, will be presented next week. Each evening of the week, an OPERA, in which Mr. Fraser and an efficient company will appear. Mr. Phillips' magnificent DIORAMIC ANNUAL each night. A variety of Novelties is in preparation. The BALLET DE DIABLERIE will be continued until further notice.

Doors opened at 6 o'clock; the Entertainments commence at half-past 6, and conclude at about 11 o'clock. Places kept in the Upper Stalls until a quarter past 7 o'clock.

Managing Director—Mr. CAMPBELL.

WILSON'S SCOTTISH ENTERTAINMENTS. MUSIC HALL,

STORE STREET, BEDFORD SQUARE.
HIGHLAND MELODY AND SONG.

Pianoforte Accompanist—Mr. LAND.
Programme for Monday Evening, 13th March at 8 o'clock.
Part First—"My heart's in the Highlands."—"The Maid that tends the goats."—"When in death I shall calm recline."—"Will ye gang wi' me, Lizzie Lindsay?"—"Ochone ochrie."—"The McGregors' gathering."
Part Second—"Farewell to Lochaber."—"Come under my plaidie."—"Pibroch o' Donuil Dhuibh."—"Row weel, my boatie, row weel."—"The reel o' Tullochgorum."

The doors will be opened at Half-past Seven o'clock, the entertainment to commence at Eight, and terminate about Ten o'clock.—Front Seats, 2s. 6d.; Back Seats, 2s.

No more Tickets are issued for the Front or Reserved Seats, than they can conveniently hold, and they are kept till a quarter past Eight o'clock.

Private boxes for six persons, 15s.; for eight, £1, to be had at the Music Hall, at Messrs. Cramers', at Duff's, at Ollivier's, and at Leader's, Broad-street; and in the city, at Messrs. Keith, Prowse & Co.'s.

Books of the Words of the Songs, price 6d., may be had at the doors.

On Monday, March 20th, Mr. Wilson will give "A Night wi' Burns."

Tickets may be had at the Music Hall; at Mr. Wilson's, 41, Regent-square; and at the principal Music-sellers.

MR. HORNCastle's ENTERTAINMENTS ON THE MUSIC OF IRELAND,

Will re-commence at the MUSIC-HALL, STORE-STREET, on THURSDAY EVENING NEXT, March 16th. The first performance will consist of the Primitive and Rural Music, Songs of Occupation, Songs in Irish with Burthen, &c. Vocal Performers, Miss A. Williams, Miss M. Williams, and Mr. Horncastle. Harp, Miss Le Roy. Pianoforte, Mr. Williams. To commence at 8 o'clock. Tickets, 2s. each. Reserved Seats, 2s. 6d. Private Boxes for Six, 18s.; for Eight, 1l. 1s., to be had at the Hall and of the principal Music-sellers.

QUARTET CONCERTS, THRONE-ROOM, CROSBY-HALL, BISHOPSGATE- STREET WITHIN. MR. DANDO

BROS respectfully to inform his Friends and the Public that he proposes giving a series of FOUR QUARTET CONCERTS in the above room, on the following Evenings, viz.

MONDAY	..	..	March 13th, 1843.
—	..	..	April 10th, "
—	..	..	May 1st, "
—	..	..	May 15th, "

To commence precisely at 8 o'clock.

The Quartets and Quintets will be performed by Messrs. DANDO, GATTIE, LODER, J. LODER, and LUCAS, who will be assisted in other compositions by the most eminent Artists, both vocal and instrumental.

The Performances will consist of instrumental Trios, Quartets, Quintets, Sextets, Septets, and Octets, selected from the works of Beethoven, Mozart, Haydn, Mendelssohn, Bartholdy, Onslow, Spohr, &c. &c.; and of Vocal Music, chosen from the most admired and classical authors.

Subscribers' Tickets for the Series (transferable), 1l. each, Family Tickets, to admit Four Persons to any one of the Concerts, 1l. each. May be procured of Mr. Dando, Crosby-hall, 32, Bishopsgate-street; Messrs. Collard and Collard, Pianoforte Warehouse, 26, Cheapside; Mr. Turner, 84, Leadenhall-street; Messrs. Monro and May, 11, Holborn-bars; G. Penchey, Pianoforte Warehouse, 73, Bishopsgate-street Within; H. Tolkein, 28, King William-street, London-bridge; Hawes, 353, Strand; Messrs. Duff and Hodgson, 65, Oxford-street, and Messrs. Cramer, Addison, and Beale, 201, Regent-street.

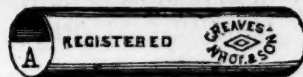
AUBER'S NEW OPERAS, LA PART DU DIABLE AND LE DUC D'OLONNE.

The whole of the Music in these popular Operas is published exclusively by CHAPPELL, No. 50, New Bond-street. Each Opera may be had complete (price One Guinea), or in separate and detached pieces.

ALSO FOR THE PIANOFORTE:—

THE OVERTURE to "La Part du Diable," 3s.
OVERTURE to "Le Duc D'Olonne," 3s.
MUSARD'S QUADRILLES from Do., Two Sets, each 4s. and as Piano Duets, each 4s.
BURGMULLER'S DEUX MORCEAUX. Valse et Galop. Do. Each 2s. 6d.
DUVERNOY'S TWO RONDEAUX. Do. Each 2s. 6d.
KALKBRENNER'S MELANGE. Do. 4s.
OSBORNE'S GRAND FANTASIA. Do. 5s.
N.B.—The Quadrilles and other arrangements from "La Part du Diable" are in the press.

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A Pocket Instrument for the use of Pupils in Singing Classes, and Musicians in general. An admirable substitute for the Tuning-Fork, being only an inch and a half long, and a quarter of an ounce in weight, and producing a clear prolonged note.—May be had (price Two Shillings each) retail, at the Music Shops, and at Mr. Mainzer's Depot, 340, Strand. Wholesale, at John Greaves & Son, 56, South-street, Sheffield.

THE LADY OF THE LAKE.

The English Version of ROSSINI'S

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by Mrs. ALFRED SHAW, Miss RAINFORTH,

Mr. HARRISON, Mr. MANVERS,

and Mr. GIUBILEI.

The Popular Pieces already issued are, Duets—"Joyless the Revel would be." Sung by Mrs. ALFRED SHAW and Miss RAINFORTH. Cavatina—"The weary hours I've pass'd." Mrs. ALFRED SHAW. "Aurora, thy balmy pow'r." Mr. MANVERS. Song—"Where art thou whose beauty seemeth," Mr. HARRISON. "O like a sullen stream," Mr. HARRISON. Duets—"Swiftly o'er the silvery lake." The Airs in Books and the March arranged by GLOVER.

The whole of the Music is in the Press.

CONCERTS OF ANCIENT MUSIC, NEW ROOMS, HANOVER SQUARE.

THE FIRST CONCERT will take place on Wednesday next, March 15th, commencing at half-past 8 o'clock. The Rehearsal, on Monday morning the 13th at 12. The Subscription, Six Guineas; without Rehearsals, Five Guineas. Single Tickets for the Concerts, One Guinea each; for the Rehearsals, Half a Guinea each; application for which to be made through Subscribers only, to C. Lonsdale, Musical Circulating Library, 26, Old Bond-street.

Principal Singers—Madame Caravari Allan, Miss Birch, and Mrs. Alfred Shaw, Messrs. Hobbs, Hawkins, Machin, and H. Phillips.

Leader, Mr. F. Cramer. Conductor—Sir Henry R. Bishop.

M. JULES DE GLIMES,

Professor and Teacher of Singing to H. R. H. PRINCE ALBERT.

Has the honour to announce to the Nobility, Gentry, and Patrons of Music, that he has commenced a Ladies' Class for Singing and individual practice of Vocal Exercises.

In this Class the true principles of the Italian School will be explained and impressed on the Pupil's mind by the practice of Garcia and Lablache's Exercises (to which so many of the first Artists are indebted for their proficiency), and which M. JULES DE GLIMES suggests should be carefully gone through by the Pupils, who, when thus progressively trained, will find no difficulty in performing any piece of music at sight, within the compass of their voice.

M. JULES DE GLIMES also continues to hold, every Monday Evening, at Half-past Seven o'clock, when he will preside at the Piano, SOIREE'S MUSICALES, the object of which is, the execution of Solos, Duets, Trios, Madrigals, and Choruses, by his Pupils and Amateurs.

The above Class and Soirees take place at Pape's Pianoforte Rooms, 106, New Bond-street.

Further particulars may be obtained, and subscriptions received at F. C. Leader's Music Warehouse, 63, New Bond-street, Corner of Brook-street, where may be had all the Compositions of M. JULES DE GLIMES.

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N.B. In this edition will be found the various figures for bowing, &c. &c. engraved on three large copper-plates, and a beautiful Portrait of the Author on India paper.

Messrs. Cocks and Co. respectfully inform Professors and Amateurs of the Violin, that, at the urgent solicitation of their numerous friends, they have employed Mr. John Bishop to furnish them with a pure translation of Spohr's inimitable "School for the Violin," from the Author's own version; and they presume to take credit to themselves for being the first to produce a complete and faithful translation of the original, as shall at once please the Author, and satisfy every lover of that instrument, both as regards the rendering into our language, and the style in which the work is got up, as also by the very moderate price charged for the whole.

R. C. and Co. beg further to state, that the beauty of their improved edition of this code of instructions can only be valued by comparing it with other editions of the same work, badly translated by foreigners, and printed from old worn-out plates; and it will then be at once seen, that, instead of over, they have rather under-rated theirs.

N.B. As many attempts will be made to foist spurious and incomplete editions of this master-work, which have emanated from other houses, it will be absolutely necessary that all orders should state R. Cocks and Co.'s edition, translated by John Bishop.

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CORELLI'S FORTY EIGHT CELEBRATED TRIOS for two Violins, and Violoncello, or Organ, respectfully dedicated by the Publishers to Arthur Betts, Esq. in Four Books (twelve Trios in each); 8s. each. Or the complete set, in 3 vols. 34s.

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Upwards of a century has passed away since Corelli's celebrated forty-eight Trios were first issued to the British public, and it has been the wonder of the musical age we live in, that no one has dared to venture to publish a new edition of these imperishable works in modern times. It is therefore with no small degree of pleasure, that R. Cocks and Co. find that they are the first, since Handel's day, to engrave these fine Trios; and they feel themselves proud in being enabled to present an edition from an entire new set of plates, corrected and revised by Mr. John Bishop, expressly for the publishers. The many beauties in these compositions may be remembered from the very frequent performances by Messrs. Lindley, Dragonetti, Howell, &c.

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